

# THE CATHOLIC ART QUARTERLY



1954·PENTECOST·VOL·XVII·NO 3



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# THE UNITY OF ART

All healthy plants and animals get what they need from their natural environment. They are parts of a divinely planned universal pattern which scientists are learning to call *ecological*. Everything fits with everything else. It all goes together. He who made the lilies of the field and the sparrows on the housetop, clothes and feeds them also.

But with man there is a difference. Human creatures, because they have added faculties have added needs too, and these are not supplied by nature directly. If man is to have clothes, songs, houses, and altars, he must make shift to supply them for himself. Nature will furnish him with materials, but if they are to be more useful to him than they were in their natural state, he must impose ideas of his own on them.

The process of transformation is called the *process of art*. The intellectual power by which man can direct this process is called the *virtue of art*. The fixed and certain ways which the process follows, in all its manifold kinds, are the *rules of art*. And those who study these rules in their most general manifestations are said to study the *philosophy of art*.

In all sacred cultures, past and present, this process, this virtue, these rules and this philosophy, have been considered to be aspects of a single activity—MAKING—to be contrasted with the other great human activities, DOING, the relating of choices to our eternal end, and KNOWING, the relating of our intelligences to things as they truly are. Though there are many kinds of things to be made, done and known, making itself is one clearly defined activity, just as doing and knowing are single defined activities. Though the arts are almost infinitely various, the unity of all objects of human design and human execution has always seemed clear. Every

conceivable material object is either a product of nature—natural—or a product of human artifice—artificial.

But secular cultures have developed, for secular reasons, means of production which are distortions of normal and sacred art. Pride, avarice, lust and the rest have become respectable motives for production and institutions have appeared to implement these motives. We notice in particular two of these.

The industrial system is a secular method of production in which financial profit is the chief end of activity. Extraordinary ingenuity has been shown in the technical development of industrialism. Marvelous and admirably contrived machines have been perfected. But these wondrous instruments have not generally been directed to the good of the men who work with them, nor to the primary good of the things they produce, but to the material enrichment of those who control them.

The secular "art world" is another institution for production, though a less important one. Although to some extent, at least, it has appeared as a protest against the ineptitudes of industrialism, the basic attitude of most art magazines, art schools, art museums and studios is also secular. In the "art world" not much deference is paid to the *unum necessarium*. Its motivation is more complex than that of industrialism, but it may be named from one ingredient of importance, æstheticism.

This change from a single normal mode of production to two abnormal modes is an obvious fact, and an artistic theory has been devised to fit it. Philosophers, even Catholic philosophers, have taught that there are *two* arts, one directed to utility (and by implication somewhat careless of beauty) and the other directed to beauty (and by implication somewhat careless of utility). The traditional emphasis on the



unity of art seems no longer to be taken seriously and the fashionable theory of the "bifurcation of art" results.

The Catholic Art Association has not, however, made any official concessions to this modern doctrine. Our Constitution gives no comfort to those who would urge a dichotomy between the Good and the Beautiful. We accept the simplicity of the Scholastic view of this matter, seeing no necessity for distorting that simplicity to

accommodate our ideas to those of a secular world. We know no more than anyone else what "St. Thomas would have said if he had lived in our times," but what he did say on the subject of art seems still valid without improvement. All things in nature are good, true and beautiful, and all things of artifice, because "art imitates nature in her mode of operation" must, as far as our fallen state permits, be good, true and beautiful also.

## ONE WORLD: GOD'S MAKING & MAN'S

*By the Rev. David Ross King*

By the title of this paper I would indicate that God endowed his creation, in its beginning, with a wondrous unity; that the God-man came to re-establish the oneness man had disrupted by sin; and that man is called to help bring the restoration to completion. These are truths pertinent to art; these are ideas on which artists may fruitfully meditate.

### I.

"Oneness" marked the Creator's plan for mankind. From the side of the first man, the first woman was taken, that from these two, as singular ancestors, all mankind might descend. A unity more perfect, because of a higher order, was to prevail among men: supernatural unity among themselves and with God, in justice.

Sin disrupted this supernatural oneness. At the same time, it disordered nature — marvellously hierarchical, peacefully subject to man — so that the lower creatures no longer acknowledged his mastery, and his human brotherhood came, in practical ways, to little effect. Division set in with man. Sinful man discovered the awful loneliness of his new condition: separation from God, from the lower orders of nature, even from his human partners in sin. Inevitably, there must be multiplicity of nations.

### II.

Christ came into the world as the great Restorer. That is why the sacred scriptures call him so exactly "the new Adam." The incorporation of mankind into Christ is, before all else, a work of unity: unity of all men with God, union of men among themselves, and all this unity brought about by, with and in Christ, the forming of "new creatures, a new race, a holy people." Not all the effects of the Fall were obliterated; essentially, only supernatural unity was to be restored, and that progressively. Nature, both man's and the world's, continues to know the rebellion that is a token of the original guilt.

### III.

The work of redemption is not over. It will continue until the end of time, as long as there are men to receive the Gospel and to be reborn into the race of the new Adam. The role of the Church in this continuing work is central; for Christ's Church is the extension of his Incarnation in space and time. The Church is Christ still preaching, still ministering, still suffering. Only thus is the supernatural oneness of mankind to be accomplished.

There are many aspects of this redemptive restoration of humanity's oneness. I would stress the supernatural means which are primary and supreme. But all men already joined to Christ the Head must contribute, as persons, to this labor. And there



is more than one way to do so, more than one way to spread the Gospel. Our Lord himself preached, first of all, by *being* the Word Incarnate among men: "the light shines in the darkness . . . we saw His glory"; then by what he said and by what he did. So it is with Christians, other lights to a dark world. True Christian *being* is an eloquent testimony; what we *are* counts supremely. To bring all things to a head in Christ — this is a work of coöperation among all who confess his headship, and a responsibility upon each of his members.

The fact we have been reborn, members of the new Adam, should mean that our new being expresses itself consistently in Christian living. Whether we speak or play or rest or work, all should be supernaturalized. So our whole life bears on our salvation and will influence that of other men. What we say, what we do, will contribute to the enlarging of Christ's kingdom — to consolidating mankind into supernatural unity — and should help to draw men together even on planes they are accustomed to regard as merely natural.

Not all the activities of Christians can be of equal significance in this work of making the world one again. It is obvious that those who dedicate themselves, as other Christs, to education or labor or government will occupy places of singular advantage as well as of singular difficulty.

The artist, too, has a real and important contribution to make. For he is concerned with "making," with the right making of things that need to be made. He is concerned with truth; he is concerned with beauty. And so he is concerned with love: his art is a love song. "The world," as Father Bede Jarrett said, "is intelligible to the lover. . . ." And the lover *by his work* makes it intelligible to others. Christian tradition has held art in veneration and likened the artist to God, in an analogy that holds because the artist does imitate God the Artist. St. Thomas says that

the Catholic faith calls almighty God not only Creator but also Maker, for making properly belongs to an artist who works through his will. And because every voluntary agent works through a concept of his intellect which is called his *word*, and the Word of God is his Son, the Catholic faith confesses of the Son that through him all things were made.

The Catholic artist who functions as a Catholic artist is a witness to the Word; he proclaims God's presence in creature bringing men to God by bringing God to his creation to men. This holds true whether he devotes himself, let us say, as a painter to specifically sacred subjects or to landscapes and still lifes; whether, as an architect, he plans churches or houses; whether he makes chalices or shaving mugs, dossals or doilies. Always he *is* a Christian, he *works* as a Christian, he *envisions* the Christian employment of what he makes. He recognizes creatures, his materials, as epiphanies of their first Maker; when he imposes new forms, he seeks to make more explicit the manifestation of God's love and his plans for mankind.

In the first place, as a person, the artist seeks to fulfill his own nature and supernatural nature according to the divine plan. Whatever gifts are his, he develops; this use of his talents is already a matter of religion. Then he takes up God's material gifts, stone, wood, clay. In his hands they remain God's creatures — their natures respected — to be formed anew for God's glory while they are re-fashioned for men's use in his service.

The artist's activity becomes a testimony of the doctrine of responsible work. He proclaims, in fact, that God made man to work (even before the Fall); that man is to live by working; that work, as expressive of the workman and as useful to his fellows, contributes to human integrity.

In our divided world these ideas are obscured, in places lost. The intrinsic goodness of material things, the excellence of the vocation to work, man's need and responsibility to work creatively — these



ideas, once restored, will help to mend the divisions among us.

Although art is necessarily concerned with the good of the thing to be made, it cannot, in safeguarding its autonomy, escape its providential role in human affairs. Art considered merely as art has no moral implications; but one may so consider it only by abstracting from the realities of human existence. There is no such thing as art that is merely art, any more than there is such a thing as an artist who is merely an artist. Always he is a person, a human being; art is a human activity, and, as such, comes within the moral order. All that the artist does should prudently tend to his good as a man. Now, all artifacts are both ends and means: the finished work is a thing well and truly made according as the form in the artist's mind has been imposed on its proper material; but the thing-made will serve a purpose; it supervenes upon some activity which it perfects and enriches, bestowing, let us say, intellectual pleasure while conveying content (as a poem). Thus art is a necessity for us. St. Thomas says: "No man can live without pleasure. Therefore a man deprived of the pleasures of the spirit goes over to those of the flesh." The Christian artist conducts his fellow man, by rejoicing his mind, towards the contemplation of the saints, whose spiritual joy surpasses every other.

So, artifacts "speak." They "proclaim." One would dare say (using a word especially unpopular among artists) that they are propaganda." Whether professedly religious or sacred, or whether religious only in mode of creation and by intention, they will at once reveal something of the artist himself, the *Christian* artist, and his world-view.

The work of the truly Christian artist achieves its specific role in the labor of restoration of unity in human society. Art does serve ends outside itself; for it is, as Pope Pius XII has said,

... in certain respects, the most living, the most all-inclusive expression of human

thought and feeling, and, moreover, the most broadly understandable, because art, speaking directly to the senses, knows not the diversity of tongues, but . . . reaches depths in the mind and heart of him who beholds or listens, which words, either spoken or written, with their insufficiently shaded analytical precision, cannot attain.

Art crosses borders, national and cultural. It does not obliterate those boundaries or attempt to level cultures. There is no question of sameness of style, and no such thing as Christian style. There is a question of oneness of vision. The Christian artist is able to share his vision: of the universe as sign and domain of its Maker, of creatures as given for man's employment unto his salvation and God's glory, of man as redeemed or redeemable, of mankind as one in origin and called to the most glorious oneness in the Mystical Body of its Redeemer.

How necessary is this sharing! Man is a social animal. Therefore, as St. Thomas says, he needs to be helped by others if he is to attain his own goal. Walter Shewring has said, "As the artist owes it to his intelligence that his work shall be reasonable, so he owes it to his good will that his work shall not only be useful to someone but, as far as may be, useful communally."

We see the Catholic artist, then, called to promote the reunion of mankind in Christ. He embraces this vocation with joy and reverence — with joy in his actual making, and with great reverence for his God-given gift of art, for his materials, his tools, for the things he makes, and the persons he serves. And he teaches reverence while imparting joy. Reverence is a saving virtue, and its absence goes far to explain the private and public wars of men, whose selfish quest for material goods and the pleasures they bestow, sets them at one another's throat. Reverence draws men together, in common possession and in common service of each other and of God.

A great apostolate in art or a small one is ours depending on the talents God has given us, his plans for their use, and our



realization of those plans. But each of us can exercise an apostolate — great because of great love. "The love of God is never idle; wherever it is, it does great works." "Love, and do as you will."

In love, we offer ourselves on this oc-

casion to the work of becoming fully what God has called us to be; that we may become his holy people, one race — the race of the new Adam — whose love, working in us, may draw all men, all nations, unto himself.

# FONT AND ALTAR

## FOOTNOTES ON SACRED ARCHITECTURE

*To be born and to live — these are the realities of which Font and Altar speak. From the Holy Mother's womb, dark and deep as the incomprehensible designs of God, we are re-born by a mystery of the Spirit. And at her breast we are reared in a love-feast of wisdom and praise.*

*By Adé de Bethune*

My first encounter with the Sacred Font was, I have it on good authority, barely forty-eight hours after my birth. However, some distinct memories have remained with me, of the ceremonies I witnessed five years later when my younger brother was baptized. Perhaps the bright August day, the plump old nurse who carried him past the sunshine and shadowed marketplace, and especially the thick patriotic tricolored cord with tassels which she had tied as a belt around the baby's christening dress, stand out most. But there are images also of the sacristy at the rear of the church (a place never revisited since that occasion) with people signing registers, and of a festivity in Grandfather's house, complete with Godparents, gifts, and the traditional cones of sugar-coated almonds.

Strangely, of the actual Baptism no memory remains. As for the Font, I am ashamed to admit that, although we lived in that parish until I was fourteen, it is impossible to recall what the baptistry looked like or even where it was located. Such slight impression did the ceremony and its architectural setting make upon me that I am willing to suspect neither had too much of that active dignity which is befitting the awesome mystery of Re-birth.

The same is not quite true of the Altar.

An impressive flight of steps, I remembered up to the elevated sanctuary, at the end of which was the Altar decorated with a gold mosaic of the Crucifixion. The setting had dignity but the Altar was so remote and hidden by mammoth pillars, choir stalls and other elaborations as to discourage attention to the action of the Mass.

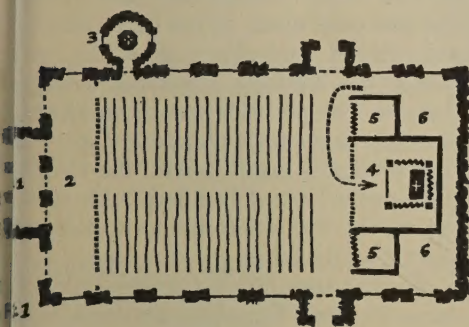
Drastic reforms in church planning are needed today in order to carry out the liturgical reforms initiated by the Holy Father. The baptismal Font, for example, may no longer be relegated to an alcove in the side of the church. For my part, I am convinced that it should be given a place of honor on the central axis of the entrance door. This may seem an exaggerated view. Perhaps the best way to substantiate it may be to show the steps which led me to that conviction.

Until I had my first Godchild, I must admit the image "baptistry" was only a blur in my mind. Through these years I have now made the promises for and held no less than eight Godchildren over the Sacred Font. From the architectural point of view, my general impression of these baptismal experiences is a complex of drafty vestibules and narrow quarters in inconspicuous corners.

In 1937 for the first time, I came to consider the baptistry from the point of view of its planning and meaning. Father Joseph



Donergan had been his own architect and freeman in the building of the Church of Saint Paulinus in Clairton, Pennsylvania. The baptistery is a round fieldstone room, the base of the round bell-tower (see p. 91 and fig. 1). A grill of wrought iron closes it off from the church. You can see through the grill, though the sacred spot is off bounds except for actual Baptisms. This



St. Paulinus Church, Clairton, Pa.

- |               |               |
|---------------|---------------|
| 1. porch      | 4. sanctuary  |
| 2. narthex    | 5. chapels    |
| 3. baptistery | 6. sacristies |

baptistery has real dignity and beauty. It is not a corner, a bay window or a "wart" on the side wall of the church. Instead, it is a small building in its own right, reminiscent in this respect, of the early Christian baptisteries which were, in many cases, individual buildings at a certain distance from the church.

Making two small stained glass windows (see p. 91) for this beautiful stone baptistery was, for me, an education in itself. Father Ellard had taught me about the rite of Baptism; while at Portsmouth Priory, Dom Gregory Borgstedt told me how the Epiphany is related to the Baptism of our Lord and to the Wedding Feast of Cana; and he recommended that I read E. I. Watkin about the Paschal candle, the Blessing of the Font on Holy Saturday, and the Flood and the Ark as a figure of Baptism. Besides, I learned a great deal from Father Lonergan's radical and uncompromising attitude towards sacred functions and buildings. A radical—as Peter Maurin

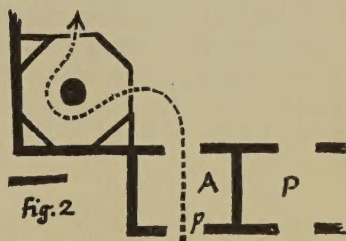
never failed to remind us—is one who goes to the roots of things.

The next thing that struck me about baptisteries was a brief note in the first of Father Régamey's *Cahiers de L'Art Sacré* to appear in 1946. This note was entitled "Ancient Customs vs. Living Liturgy" and read as follows:

Can any custom be more venerable than having the baptistery separate from the church, such as the ancient baptistery of Riez [p. 91], and those of Florence, Pisa, etc.?

In spite of this, our architects should prefer an arrangement which allows the ceremonies to be carried out such as they are prescribed by the *Roman Ritual* of 1925. Different combinations are possible, and we shall study these later. Meanwhile, here is one (Fig. 2) suggested by Canon Croegaert, but which we are modifying in order to have both the baptismal ante-chamber and the baptistery proper, open upon the church.

In any case, it should be possible for the three parts of the ceremony of Baptism to take place successively, 1) in a space which opens upon the church, and is entered through the porch, distinct from the church vestibule; 2) at the entrance of the church (where the *Credo* and *Pater Noster* are said); 3) in the baptistery, after which the new Christian definitively enters the Church.



That is not all. In its renewed life of today, the Spirit of the Liturgy demands that the rite of Baptism—by which the neophyte is united to the Christian community—should be followed by as many people as possible from that community. The baptismal ante-chamber and especially the baptistery proper should therefore open wide upon the church.

That little note was an eye-opener. True, I had a certain familiarity with the ceremonies of Baptism, but I was still accepting



as inevitable the fact that they are lost nowadays under an accumulation of false custom. It is always a relief to discover that the irritating non-sense one endures dutifully, is not necessary at all, but should, instead, be courageously abolished so that the primitive form of the ceremonies may once again shine forth. So, I was anxious to see a baptistry built to Father Régamey's recommendations.

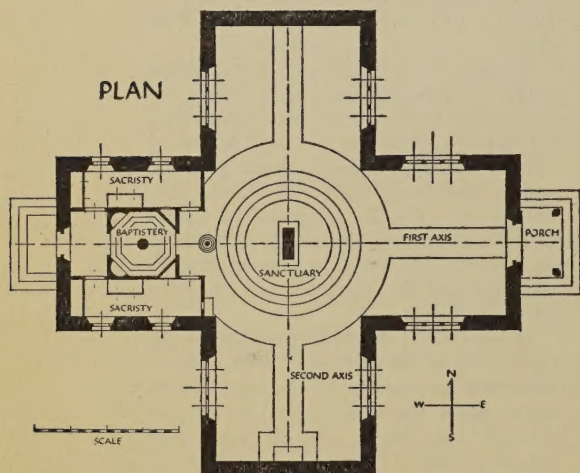
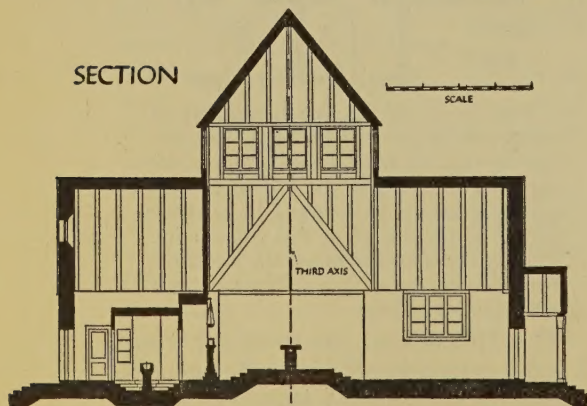


Fig. 3 A. Church of Christ the Sun of Justice, Benson, Vermont.

In 1948 and 1949 Graham Carey was working on his series of articles on "Sacred Architecture" which appeared in the *Quarterly*, and at the same time, on his plans for the Church of Christ the Sun of Justice, in



Benson, Vermont (see p. 91 and figs. 3A, B, and C). The articles were born of the plans, and the plans were modified as the articles developed. Graham Carey was anxious to establish the baptistry on the main axis of the Altar, but because of his cruciform plan and the necessity for suitable sacristy space, it was a problem to manage it. In fact, he considered giving it up and simply tucking the baptistry off to the side once more, as has been done only too often. I remember urging him not to accept this solution, inevitable though it seemed. The problem was reconsidered in the light of the little note from *L'Art Sacré* and we finally came up with the solution: a centrally located baptistry with sacristy on one side and boiler room, symmetrically placed, on the other.

At that same time, I was preparing to leave for the Philippines to work on the decoration of the newly built St. Joseph's Church of Victorias Milling Company, Inc. I had the blueprints which had been prepared by Raymond and Rado. The baptistry had been planned on the side of the

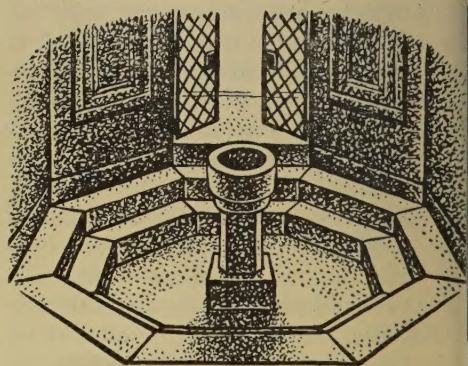


Fig. 3 C. Baptistry.

church as usual. A note, however, specified the unusual fact that the floor level was to be three steps below grade. This idea pleased me immensely. The act of walking down three steps to the level of the Font almost as in the days of Baptism by immersion, would give one the feeling of going down into the womb of our Holy Mother the Church, to die to sin and rise again re-



The church of St. Paulinus in Clairton, Pa., was built by unemployed parishioners during depression days of 1936. Its unaffected fieldstone masonry has timeless appeal.

The sanctuary (below) is a cube with canopy over smaller cube. Curtains were woven later to close off all canopy sides. Paintings show four seasons: Christmas, Annunciation, St. John the Baptist, and Michaelmas.



The Holy Trinity  
at Baptism of Christ  
(Blessing of Font)  
The Epiphany



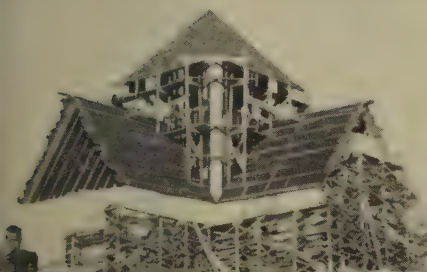
The Covenant  
The holy Church  
as the Ark  
The Wedding feast

The baptistry is the round room at base of tower. Two small stained glass lancets show mystical wedding of Christ and the Church.



Round fieldstone  
tower, reminiscent  
of old Irish towers.

Right: The Baptistry of Riez. See page 89.



Left: The cruciform Church of Christ the Sun of Justice, Benson, Vermont, in its present state.





The baptistry of St. Joseph's Church, Victorias Milling Co., Inc., Philippines, three steps below main floor level. Cupola is chief source of light. Mosaic of broken bottles and china.

*Above:* Some of the brass plates of Creation decorating the Font: The First Day, the Fourth Day, the Third Day, the First Day



*Right:* Model (open) of proposed round chapel for Salesian Trade School in Philippines, has central altar, B1. Sacrament chapel, sanctuary choir, two side chapels. Stations and statues in outside cloister. See page 99.





born of water and the Holy Spirit. Actually, Paulinus' baptistry in Clairton, is lower than the main floor of the church. I had forgotten this, but Alfonso Ossorio who had also worked in Father Lonergan's church ten years earlier, had not forgotten and he had suggested the same idea for the baptistry of his family's church in the Philippines. I promptly transmitted the idea to Graham Carey in time for him to incorporate it in the plans for his church. As you notice from the plan of Christ the Sun of Justice Church (fig. 3A), it will be possible to start the ceremonies of Baptism at the West entrance and proceed through the ante-chamber into the deep and dark baptistry which is to receive its light only from a window over the West door and from the well-lighted sanctuary. A few months later when I reached Victorias and actually saw the baptistry with its three steps down to the basin, I found it just as architecturally and sacramentally impressive as I had hoped it would be (see p. 92). I was also struck by the beauty of the light coming from above through the cupola, and regretted any side illumination at all. The sunken floor level and the top lighting are two most successful features of this baptistry.

The following year I was back in the states, and after the C. A. A. Convention in Spokane, I had an opportunity to visit Father Reinhold's newly-constructed church of St. Joseph in Sunnyside, Washington (see p. 97). This church impressed me so much that it deserves a complete article to do it justice.

What strikes you first about St. Joseph's Church is the walled garden, and the facade with neither door nor window in its solid red brick wall. Immediately, you find yourself in the presence of mystery and silence. You know and you feel that you will leave the street and its traffic behind you to penetrate through the garden into another world.

When Father Reinhold showed me the building, we entered through the doorway

of the old outgrown church (fig. 4). This has now been made into the parish hall. A surprise was awaiting me. My guide opened a door at the side of the hall, and we found ourselves above a sunny square vestibule. A curved flight of stairs took us down into it, to face a large square double-door. This is the entrance to the church. It is dignified and beautiful; and it is entirely hidden from the street. As you enter it you are thrown directly into the middle of the church. Lovers of the last pews must go to as much trouble here as if they were struggling for first places. Nor can late-comers come in unnoticed! It is a wonderful surprise to enter a church which is a bright, roomy, square enclosure illuminated only from above by two rows of windows right under the roof. To the left, at the east, is the sanctuary and to the right, at the west wall, the baptistry.

The baptistry is a semi-circular space two steps down from the floor and separated by an iron grill. It is beautiful. There is no mistaking the Font as one of the cardinal points of the building, and it is as fully open to view to the community as is the Altar which faces it at the opposite end of the church. This was the first time I saw the Font centered on the same axis as the Altar. It was just what I had wanted to see but had visualized so far only in the form of plans.

A few months later I heard from Father Hessler in Central America. A mahogany company which operates a lumber camp, far out in the forests of his 200 mile territory, was to build a church there and he begged for plans. He wanted a design that would carry out some of the ideas I had gathered over the years on the subject of Font and Altar. Accordingly, I made a model following the plan sketched in Fig. 5. Here the baptistry was to be on the central axis of the church — a separate octagonal building, connected to the open tower and to the porch which went around three sides of the church. Its floor level was also to be several steps below grade. I

realized later, however, that this plan was not adequate. Except for the Godparents and a few by-standers, there would be no way for other people to see the baptismal ceremonies. These plans were never carried out. Another design has since been made by an engineer in the employ of the lumber company, and this is being followed in building the church. Unfortunately, it shows no radical approach.

That winter, however, I managed to go down there myself and made plans for three other small churches for mission pueblos where the priest is able to go only from time to time (Fig. 6). The most ambitious of these it to be built of masonry. The least ambitious, but perhaps the most probable one, is to be built of logs and a

palm thatched roof, as are the local houses in that part of the world (see p. 98).

In the Church of St. Joachim, the main parish of the mission, some changes were called for also. The church itself was built in the 16th century along fine early Spanish colonial lines. It fell into ruins, however, one hundred years ago when the town was destroyed in the Indian Insurrection. In the last decades a little settlement has grown up once more among the ruins, and the church, having been freshly stripped of its trees, re-roofed, re-plastered and white-washed, was re-dedicated in 1949.

A fine new baptismal Font had been placed in a room to the side of the nave. This room, however, was not visible to the congregation. What is more, two solid

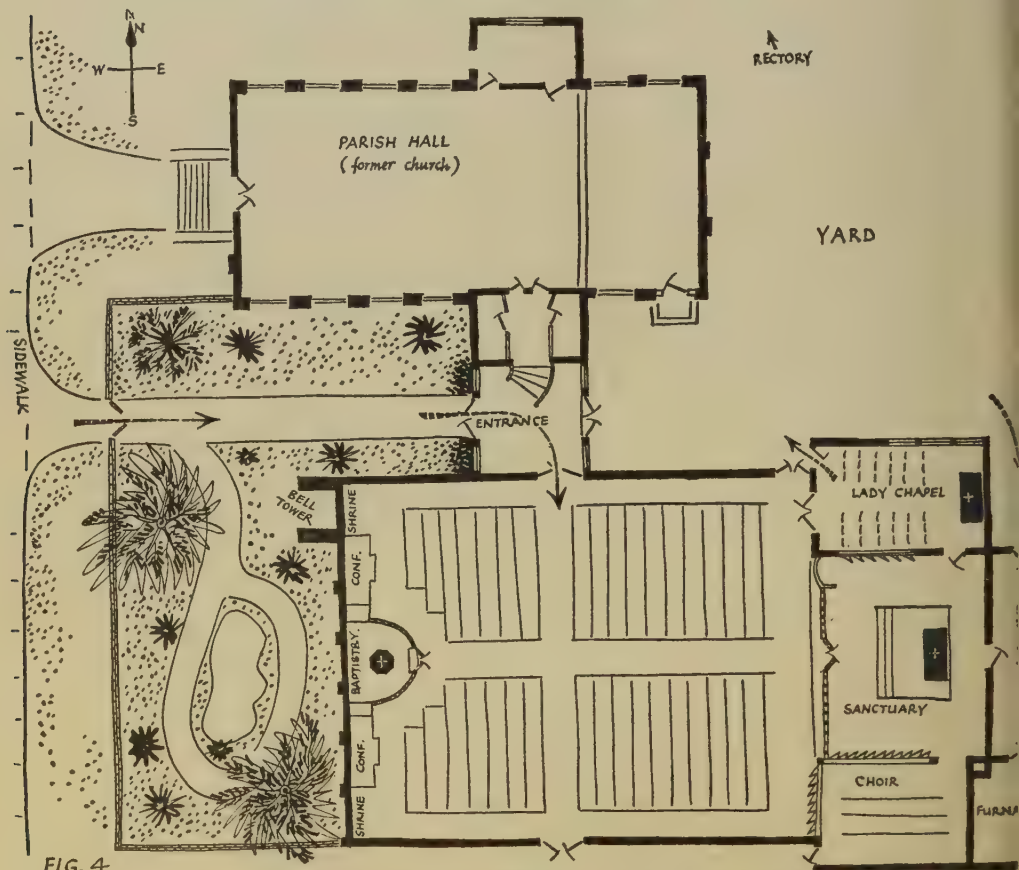


FIG. 4

St. Joseph's Church, Sunnyside, Wash. — T. F. Hargis, Jr., architect.



doors of tropical hardwood closed it off completely from the public. Father Hessler, therefore, asked me for ideas to decorate it in such a way as to attract more attention to the Sacrament of Baptism.

I spent six weeks wracking my brain trying to figure out ways of making an open grilled wooden door (wood only was available) and what kind of colorful decoration to put in the corner of the little room in order to attract the attention of the public. Any solution I could devise seemed to be, at best, an unhappy compromise.

Finally, Holy Saturday came — this was 1952 — and for the first time, the restored Easter Vigil was being observed. As Father Hessler and I struggled through the Latin of the new rubrics, in order to prepare all things for the ceremonies of the great night, the inadequacy of the small off-to-the-side baptistry became obvious. The new rite requires that the baptismal water should be blessed solemnly *coram populo*, that is, in the presence of all the people. If the Font is so located that it is not possible to have this blessing take place in full view, then the water is to be blessed in a suitably large vessel in the sanctuary where all can see it. The water is later brought into the baptismal Font. Father Hessler, therefore, had to procure a large metal basin used for collecting *chicle* (the sap from which chewing gum is made; it is tapped from trees in the manner of maple syrup or rubber and is one of the means of livelihood in the region). This was the most suitable and dignified large vessel which the pueblo could produce. And this was the vessel used to bless the baptismal water according to the new rubrics, on that sacred night.

Actually, the Church of St. Joachim is too large for the present needs of the community. It was built for a prosperous town where, at present, there is only a village. The result is that the congregation can occupy only the front part of the church near the sanctuary, while the back of the church is empty and serves more as a warehouse

than anything else. The first time a Baptism took place after Easter, I heard the priest repeat to the assembled family and Godparents that "Baptism is the entrance into

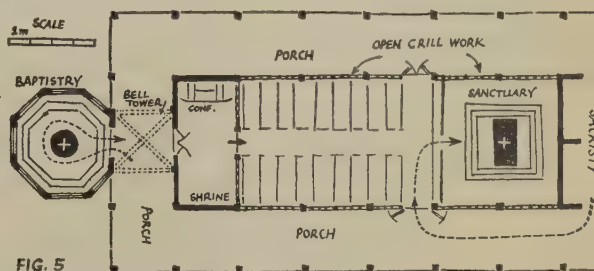


FIG. 5

SKETCH FOR CHAPEL IN TROPICAL LUMBER TOWN = OPEN PORCH FOR CROWDS ON HOLY

the Church." The solution became obvious. Why not place the baptistry right at the unused west entrance of the church? This was thought about and discussed by mail for two years, and, at the present writing, I have just returned from another visit there to bring the baptistry into existence in its new location (see p. 98).

The new baptistry is an octagonal enclosure two steps down from the main floor level. The wall is low enough to allow full view to all of the congregation, and every one of the three stages of the ceremony can actually be carried out as prescribed: 1) on the outside porch of the church, 2) inside the door of the church, 3) in the baptistry itself, "after which the new Christian

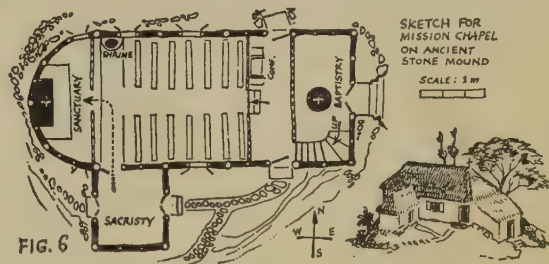


FIG. 6

definitively enters the Church." And, what is more, it can all be done in a simple straight line, without angles and corners.

Incidentally, bringing the Font into the new baptistry is going to free the room it formerly occupied for a more suitable purpose, i.e., to be the priest's sacristy. With

much coming and going on a busy day, the old sacristy used to be like a marketplace. Now, the marketplace atmosphere can remain in the meeting hall, while a somewhat quieter atmosphere will properly pervade the secluded priest's sacristy.

And this, incidentally, brings us to the second part of my subject, namely, the Altar.

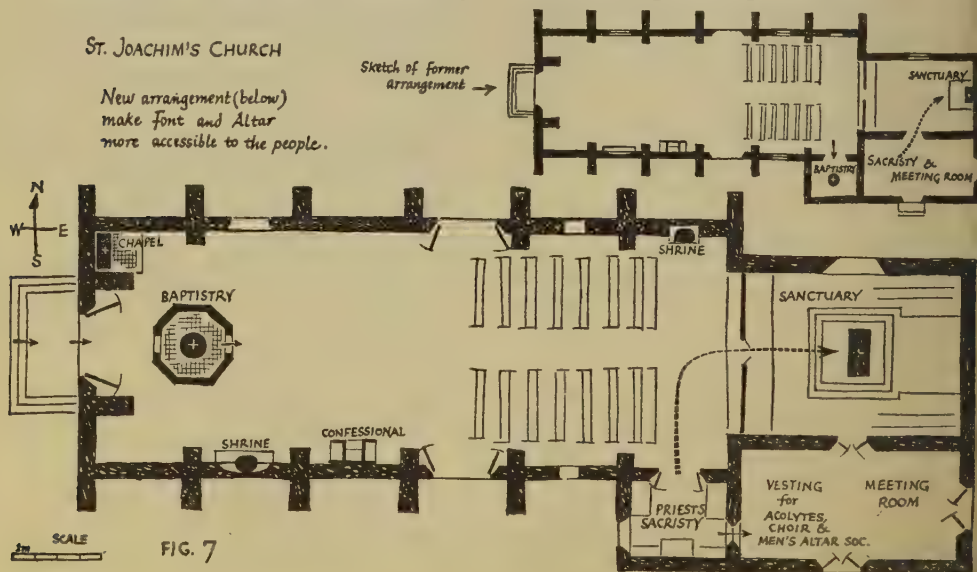
In many of the churches I have known, how many hours have I not indulged the distraction of figuring out what was disquieting about the arrangement of sanctuary and Altar, and how it could be improved?

In some cases, of course, a long deep sanctuary could be improved by bringing the Altar closer to the people, though that is not always as easy as it seems. The necessity of bringing the Altar away from the wall, of having it elevated, closer to the people, and generally a focus of attention, has all been dwelt upon by better authorities than I. So has the question of having the choir in the sanctuary or close to it, rather than in a far away loft. I am taking for granted that these points are accepted by the reader.

However, I have long been disturbed by

other details also. Troubled souls who want to talk to the priest, often walk freely across the sanctuary as a passageway; that is one thing. Another, of course, is seeing and hearing the Mass being offered at several Altars at once. I know this can easily be explained in theory, and I accept it, but it still makes me lose my wits in practice. A third, is to wait for the priest to say Mass and then suddenly see him appear from nowhere, probably through a door hidden behind the Altar. This always gives me a sort of Jack-in-the-box feeling. How much better it is when the congregation is able to see the priest as he enters. And also, how much better it is when, instead of making a quick dash from "backstage," the celebrant and his ministers are able to enter in a dignified procession at a distance sufficient to prepare for ascending the sacred steps of the Altar. In fact, how much better even, if they seem to be entering from among the people. Then we can join our hearts to the priest's, "I shall go up to the Altar of God, the God who gives joy to my youth."

You will notice (Fig. 7) that the new arrangement of St. Joachim's Church provides for the priest to proceed from his own

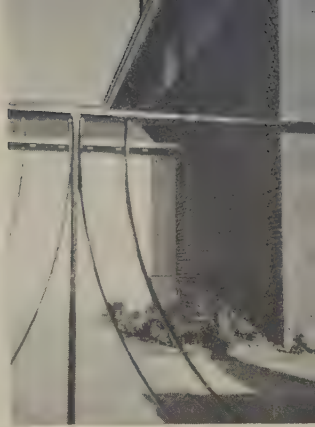






St. Joseph's Church, Sunnyside, Wash., pioneers liturgico-architectural reforms. Font is at opposite end of church on same axis as Altar.

The west wall, on street side, has neither door nor window. Entrance is through vestibule at side which opens directly upon the middle of the church.



Thoughtful planning, in terms of liturgical functions, simple spaces, and indirect sources of light make an impressive interior.



*Right:*  
Baptistry  
at the west,  
seen from sanctuary.



*Left:* The  
baptistry with  
new Font.

*Right:*  
The Sanctuary  
at the east.



Mothers and babies, in soundproof Lady chapel (*left*) have private view of Altar through plate glass window at left of sanctuary. Choir is heard but not seen, being hidden by louvres at right.



Mission churches built of logs and palm thatch have a real beauty coming from their builders' untutored sense of fitness, proportion and space. Unfortunately this beauty is too often not appreciated either by the builders themselves or by the foreign-born missionary. This thatched church will have a masonry wall.



Originally built in the 16th century, and only recently restored from its ruins, St. Joachim's Church is too large for its present congregation. The new baptistry has been built in the unused west end of the nave.



Baptismal Font will be placed in center of octagonal enclosure two steps down from church floor level. Wooden gates are being made for doors.





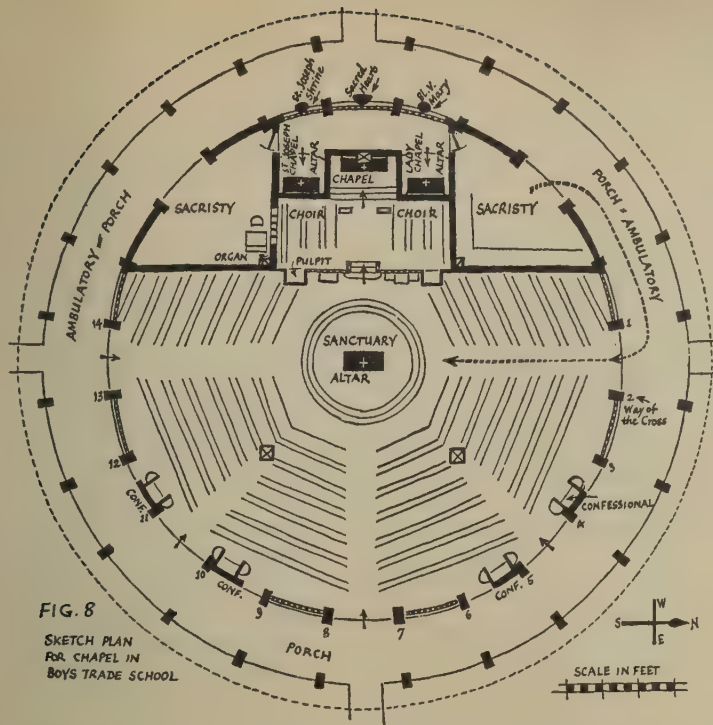


FIG. 8  
SKETCH PLAN  
FOR CHAPEL IN  
BOYS TRADE SCHOOL

sacristy, and pass through the nave in order to enter the main gate of the sanctuary. This is also the arrangement followed in the plans for even the smallest of the palm-thatched mission churches mentioned above (Fig. 6).

Too often have we seen people entering the sanctuary as a passageway to the sacristy. When I did it myself, it always bothered me that the holy place was being used, not for its sacrificial purpose, but as a utilitarian corridor in a prosaic business. The only way to stop that sort of thing, it seems to me, is to have only *one* entrance to the sanctuary—the usual gate in the middle of the communion rail. Then no one will enter it but he who has business there, i.e., the celebrating priest and his ministers. And if he enters it through the nave (usually lower than the sanctuary) then is he really coming *up*, as a representative from among the people, to ascend to the Altar of God.

It is in this way that the sanctuary is arranged at St. Paulinus Church. There is only one entrance, the one in the altar rail. I remember encouraging Father Lonergan

not to have a door behind the altar, partly because the effect of a sudden eruption (whether for Mass or merely for cleaning) is so unpleasant to those who pray in the nave, and partly because I had been so impressed by his own manner of approaching the Altar. When I first visited Clairton, Sunday Mass was still being said in a public high school auditorium. Wooden horses and boards were set up on the stage for the Altar, and a folding chair served to hold the cruets. White busts of George Washington and Abraham Lincoln stared above the seated crowd. There was no thought of kneeling—not, at least, until the people suddenly rose up as acolytes and celebrant, vested for Mass, advanced up the aisle and mounted the stage to offer the Eternal Sacrifice. Instantly it became a sacred place.

There was nothing small about any of Father Lonergan's actions or thoughts. To plan his sanctuary, he simply took his specifications from the Lord God himself. The Lord had told Moses to make the sanctuary a cube; very well, then, the canopy of the Altar was made a cube (the walnut beams came from discarded river

boats) of the very size the Lord wanted, and the sanctuary enclosure around it is a larger cube — nothing more complicated than that.

There is also a square sanctuary at St. Joseph's Church of Victorias Milling Co. What is more, the Altar here is in the very center of it, raised upon a square pyramid of three steps. This offers a possibility of saying Mass — when the time will come — facing the people. More especially, it shows the importance of the action taking place, not at the edge, but at the very center of the sacred space, right under the "open chimney" through which our sacrifice arises and God's love comes flaming down from heaven. The "chimney," in this case, is a square glass-brick cupola (under the concrete spire) which throws beautiful illumination upon the Altar.

An unfortunate feature, however — and one with which we are only too familiar in so many of our churches — is the lack of direct connection between the two sacristies. To go from one to the other, the shortest route is through the sanctuary. So, one is liable to contemplate the spectacle of an altar boy bolting out of one side door, skating down to a genuflection in the middle, resuming speed towards the other door, and, of course, returning in the same manner. Wherever two separate sacristies are planned, it should be possible to go from one to the other in some manner more convenient than through the sanctuary or even the nave.

For it is well and good to plan a sacred edifice, but what about the humble souls, upon whom the honor of cleaning or serving the holy place devolves? With the sanctuary entirely closed except for *one* entrance, it does mean that brooms, buckets, candle stubs and vases of wilted flowers, all have to pass through these ceremonial gates. In St. Joachim's Church the old side door still remains, and, while it is no longer being used by priest and ministers entering the sanctuary, it is still useful as a service door, to clean the sanctuary or bring can-

dlesticks to the Altar, as well as for ventilation. And for this latter purpose, it is not only useful but even indispensable. In the new plans, it so happens that the functions of the two doors are thus made clear. One is merely for service. The other is the royal gateway which the priest enters on our behalf to offer the Holy Sacrifice.

The changed sanctuary in St. Joachim's Church will also have the Altar brought forward and raised upon the center of a square pyramid of three steps. The rear of the long sanctuary will then be reserved for the men's choir and men's Altar Society.

Christ the Sun of Justice Church hardly needs description here, as its plans were discussed at length in the *Quarterly* at Michaelmas 1949 (Vol. XII, No. 4). Suffice it to say that its sanctuary is to be in the middle of the cross-shaped building. It will be marked by a circular pyramid of three steps, with the Altar at its very center, directly under the highest point at the crossing, and illuminated from above by the windows at the top of the central tower overhead. An interesting feature is that Holy Communion will be distributed to the faithful kneeling in a circle at the top step. This circular movement should eliminate the usual back and forth tread of the priest (which often means either a nervous rush if the altar rail is long, or a traffic jam of communicants if it is short or if the priest backtracks in a narrow space). Since the 1949 plans were made and the actual building begun, a crypt has also been added to the project, but that is another matter and one beyond the scope of the present article.

The latest effort of church planning on which I have worked is a model for a possible chapel for a Salesian Trade School in the Philippines (Fig. 8 and p. 92). The plan called for a round church. The floor-plan I suggest combines, therefore, what seems to me the best features of the Church of Christ the Sun of Justice, and the new arrangement in the Abbey Church of the Trappists in Spencer, Massachusetts. In the



After the main Altar is set up to face the congregation, while the tabernacle is provided for by a separate Bl. Sacrament Altar, behind the main Altar. The plans for the Church of Christ the Sun of Justice show the tabernacle set upon a Eucharistic column (an arrangement which may or may not be followed in actual building) between the circular sanctuary and the baptistry.

Certainly, with more frequent permission being given to say Mass *versus populo*, some solution in regard to the placing of the tabernacle will have to be found. In the days when Mass was said facing the people, there was no tabernacle as we now know it. But for some centuries the tabernacle has become one of the ornaments of the Altar, which makes it difficult nowadays to say Mass facing the people. At the present writing, it seems to me that this solution of a Bl. Sacrament Altar — perhaps in a chapel — on the same axis as the main Altar may well be found the most practical in future years. Certainly, in any church being built today, I would suggest that room be provided to make such an arrangement possible if it becomes necessary in the next generation.

The model for the round Trade School chapel has the main Altar in the very center of the building, under the highest part of the roof. On the same axis with it is the Bl. Sacrament chapel with the tabernacle Altar. The congregation is arranged only along three sides of the main Altar. (Father Reinhold has long objected, and rightly so, I think, to the people being placed *all* around the Altar.) The fourth side would provide for the choir, two pulpits or lecterns, the Bl. Sacrament chapel, the sacristy, a storage room and, possibly, an organ loft. Two side chapels are also designed to be reached from the sacristy. The grill would make it possible to visit the side chapels from the outside porch at any time, without loiterers being able to enter the sacristy. These side Altars would not be visible from the main church where

the high Altar would remain the only one. This is planned to eliminate the disturbing effect of having the Mass offered at several Altars at once, all within sight and hearing of the same congregation.

Notice also that no direct entrance is planned between the sacristy and the choir. The celebrating priest would enter through the cloister or covered walk. Incidentally the statues, stations of the cross, etc., would also be erected in this cloister, on the outside wall of the church.

And now I would like to describe the sanctuary in St. Joseph's Church in Sunnyside. Here the sanctuary as well as the nave is square. A smaller square, built to the east of the nave, the sanctuary is also taller and brighter. The light in it is wonderful — clear but not blinding. It comes from an unseen row of ten windows in the west, high above the nave, so that no one, neither celebrant, nor preacher nor congregation, has to face glaring panes of glass. Apparently this is also how the sanctuary of New Mexico's old adobe church is illuminated. And without question, it seems to me one of the very best solutions to that problem. Certainly the light in the sanctuary should come from above and it should come from higher up than the nave, i.e., the sanctuary should be the highest spot of the church, and the light should illuminate but not glare in anyone's face. Such considerations, both for the dignity of the rites and for the comfort of the human beings who are using the building, are a part of good architecture and lessons which more architects could follow.

Unlike good children, the choir of St. Joseph's parish is heard but not seen. No swivel-head can even hope to catch a glimpse of the singers; there is no choir-loft in the rear. The singers are established, instead, at the side of the sanctuary but hidden from both congregation and priest by vertical wooden louvers. They even have their own private entrance so that they may leave or arrive without disturbing anyone.

To the left of the sanctuary there is, what seems to me, the most unusually excellent feature of this excellent building and one which I heartily recommend to every architect in the country. In fact, I think Father Reinhold should receive an award from the Catholic Mothers of America for this outstanding contribution to Catholic life in our time.

Mothers with babies are welcome to St. Joseph's Church in Sunnyside. They are not told to stay home if they cannot prevent their infants from howling *during* the ceremonies. Neither are they banished to that gloomy institution going under the worse name of "cry room." Not so at St. Joseph's! Father Reinhold planned a gracious Lady chapel to the side of the sanctuary. It has its own Altar where he says Mass for his small week-day congregation. And it has a large plate glass window looking directly upon the main Altar in the sanctuary. What could be more natural than to have this the place for mothers and their babies, right under the patronage of Our Lady of Guadalupe? Here is motherhood exalted and given the place of honor instead of being segregated as a shameful and noisome state. Yet, at the same time, the suffered little ones are neither seen nor heard by the congregation; they may scream their heads off in their soundproof Lady chapel without interfering even with the dullest sermon. And suppose a young mother finds it necessary to leave during Mass — she just leaves the chapel through its own side-door without feeling she has caused any commotion whatever; no one is the wiser for it. Altogether, it seems so good an arrangement that I would say it is ideal and should be copied everywhere. The chief difficulty in such an arrangement, however, is one of illumination. A subdued light must be carefully planned from above so as to avoid glaring on the inside plate glass window.

For many years — ever since I was a child, in fact — I have been wondering about some of these things. Why can't we

see what is going on at the Altar? Where is the baptismal Font? Why do people walk through the sanctuary when it is forbidden to do so? Why does the priest have to sneak on and off the Altar without seeming to include us in his action? Why must mother be stuck in a far off corner? In a church where the available space has been so mismanaged that circulation is difficult, how can one avoid undignified ceremonies? Dimness where one would like to see, or glaring light where the action demands indirect lighting, or perhaps even darkness, are other sources of annoyance.

With the appearance of Graham Carey's articles in 1948, some ideas began to take form about the symbolical and psychological values of the very simplest shapes, axes and spaces. Then when Father Reinhold's booklet, *Speaking of Liturgical Architecture*<sup>1</sup>, appeared two years ago it helped me re-think — from the liturgical and practical point of view — what *is* a parish church. And how we *do* need to think it all over again! For one thing, you can't possibly think of a parish church if you have a picture of a cathedral in your mind. "The modern parish church, seating no more than from 800 to 1000, to guarantee intimacy and a fraternal atmosphere," or that "informality so much needed to create ease and enthusiasm" — this is an architectural problem quite distinct from that of erecting cathedrals. Some years ago, I remember writing an article on small churches for *Worship* (then called *Orate Fratres*). This is still the same subject; but now Father Reinhold actually gives us some help on how to start planning the building of these small churches.

Even though in his 32 pages, fully illustrated with diagrams, he makes several excursions into historical styles of cathedrals, it is not without taking us through a number of wise considerations immeasurably useful in planning a small church and

<sup>1</sup>First publication of Father Michael Mathis' Liturgy Program at the University of Notre Dame, Indiana.





*Above:* Rev. Edward R. Glavin, chaplain of the college, examines one of the chalices on exhibition, while visitors and Marilyn Roach (right), one of the student guides, look on.



...ce for Convent of Mercy  
...elaer, N. Y.  
...ned by T. W. Phelan and  
...M. Louise Reggio.  
...wrought in silver by  
...Robert Clare.  
...ative work by  
...M. Louise Reggio.

### *Entries in the* CATHOLIC ART EXHIBITION

held at the College of St. Rose, Albany, N. Y.  
April 2 through 4

Christian jewelry  
by M. Louise Reggio.



Two of the student guides  
to the exhibition,  
view a model of the  
Church of Christ Sun of Justice,  
Benson, Vermont.



oak bed-head carved by Eric Gill.



The frame of each panel is incised with an inscription which expands  
the meaning of the relief. These are, on the left:

*Hic nati per dolores:*

*Ad capiendā per partum Virginis gaudia innarrabilia.*

Here mid pangs are men born: to lay hold through the Virgin's child-bearing, of joys untellable.

At the center:

*Hic renovatur in amore sponsali genus hominum mortale.*

*Per sponsalia Christi et Ecclesiae mirifica coelicolarum immortalē.*

Here through spousal love is renewed the mortal race of man: through the  
wondrous sponsals of Christ and his Church, the race immortal who people heaven.

And at the right:

*Hic tandem obrigaescimus morte poena peccati per Adae culpam:*

*Per resurrectionem Christi porta sola vitae.*

Here, at length, we grow stark in death, through Adam's fault the penalty  
of sin: through Christ's Resurrection the sole gate of Life.



which I hope our contemporary architects will take to heart.

For instead of creating the body of the church according to its *inner organs* . . . they take our nostalgic and often escapist notions of a church and squeeze into its plan what we need for our present purpose. This is often done with modernistic churches whose floor plans show no new approach. Our present anarchic situation is caused by the fact that we have treated our floor plans like hand-me-down heirlooms. We have never examined the basic functions by the essential function of a church. Taste, tradition and a few problems like better circulation, heating, lighting, and new materials, were all we cared to take into account.

On the subject of lighting, Fr. Reinhold also gives us some excellent points.

We could be *modern* in the sense of

utilitarian and simply solve the lighting question by adopting the latest methods and be satisfied — until technical progress makes the overhauling of our latest and expensive investment again necessary. But we are trying to find a principle for our procedure in the liturgy itself. Since the basic idea of liturgy is transfiguration or consecration, and therefore, mystery, the idea of a good source of light that reaches its aim indirectly seems preferable for the sanctuary. The nave should have less light, yet sufficient to make it possible to read on a normal, or even overcast day. . . . In all cases, the sanctuary ought to have ample daylight from the windows on both sides (right and left), or from a window above the roof of the nave, all of them so high that they are invisible from the nave, in order to avoid glare and distraction from the one important thing: the mystery celebrated at the Altar.

## A GOOD INTRODUCTION

The Exhibition of objects of Catholic Art which was held at the College of Saint Rose in Albany, New York, April 2, 3 and 4, in coöperation with the Catholic Art Association, was the result of a felt need. Albany is a huge art wasteland. The oases are few and far between. There were a few of us who thought that an introduction to the revived art of the Church was long overdue, and very necessary. With that in mind, we called together a committee of priests, nuns, and laymen, and made plans for a small exhibition of Catholic art.

The small exhibition turned out to be a rather huge and, we think, rather successful one. It was decided that the ideal place to hold the Exhibition would be a Catholic college, and that the local Catholic college most suitable for it was the College of Saint Rose which boasts an extremely fine new library building. We found the college president, Sister Catherine Frances, C.S.J., and the college librarian, Sister Anna Claire, C.S.J., as well as the college chaplain, the Reverend Edward J. Glavin, Ph.D., S.T.D., J.C.D., extremely interested

and coöperative. They looked on the Exhibition as a chance for the college to enter into the needed apostolate of Catholic art.

Our committee was then divided into four categories: Finance, Publicity, Invitation, Selection and Exhibition. The Finance Committee located patrons who were willing to do without public acknowledgment, and who provided the necessary funds for printing, postage, transportation, etc. The whole Exhibition was put on with a minimum of expense, approximately \$250. The Publicity and Invitation Committees obtained an unusually fine coverage. Some two thousand invitations were sent out and, with the coöperation of all the members of our General Committee, and the Director of the local Institute of History and Art, we were able to get invitations to most of the important and interested parties within a radius of some seventy-five miles.

In the meantime exhibits were solicited and selected. It was decided that the Catholic Art Association Traveling Exhibitions should form the general bulk of the Exhibition. These were located and obtained.

Many of the artists who were known to members of the Committee were contacted and very graciously sent representative works. Too, many of the people interested in the Exhibition loaned their personal articles. As a result, the Exhibition showed a fine cross-section of all the arts connected with the Church's life.

There were hand-woven vestments from England and France; examples of fine printing from The Sower Press; calligraphy by Crimilda Pontes; illuminated lettering by the Benedictine Nuns of Regina Laudis; an exhibition of Ikons graciously loaned by the Benedictine Monastery of Mount Saviour; a model and pictures of the Christ Sun of Justice Church, in Benson, Vermont, and the Mount Saviour Monastic Church; many Gill items loaned by Graham Carey; a fine exhibition of the paintings and scratchboard drawings of Lauren Ford, and other items too numerous to mention.

Everyone pitched in to achieve what we think was a fine exhibition of the material available. Mr. Robert Wheeler, the Director of the Albany Institute of History and Art, was an advisor to the Exhibition Committee, and several of the local architects and architectural students contributed no mean amount to the excellent exhibition of materials. Members of the Committee provided an almost inexhaustible supply of good taste and patient labor. Sister Mary Claire, C.S.J., of the faculty of Catholic Central High School of Troy, lettered identifying placards for all the exhibitions.

It was decided, too, that there should be several lectures during the time of the Exhibition to add intellectual stimulation to the entire project. The Very Reverend Damasus Winzen, O.S.B., Prior of the new Benedictine Monastery of Mount Saviour in Elmira, New York, gave an extremely fine introductory lecture on "Art and the Liturgy" to the entire student body of the college and their friends, two days before

the Exhibition opened. On the opening evening of the Exhibition, Mr. J. Sanford Shanley, M.F.A., a prominent New York City church architect and the president of the Liturgical Arts Society, spoke on "Modern Church Architecture," and illustrated his lecture with an excellent series of slides. On the second afternoon of the Exhibition, Graham Carey lectured on "Basic Considerations in Catholic Art." It was, perhaps, the most pertinent lecture of the entire Exhibition period. On the final afternoon of the Exhibition, the Reverend Robert J. Randall, S.T.L., of Our Lady of Providence Seminary, Warwick Neck, Rhode Island, spoke on Gregorian Chant, and illustrated his lecture by playing selected Gregorian Chant transcriptions. It was felt that, since we were trying to introduce our patrons to the entire field of Church arts, Gregorian Chant could not be ignored. Recorded chant music was played during the entire period of the Exhibition, and the lecture was probably the best this writer has ever heard on Gregorian Chant as an art form.

With all, we consider the Exhibition to have been a huge success and a good introduction to Catholic art for this area. The material itself, and the exhibition of it, were extremely fine. The attendance was good, considering the fact that this was a "first" for the area. Approximately one thousand people viewed the Exhibition during the three-day period. Our only regret is that most priests did not view it.

Perhaps the best lesson that can be drawn from the Exhibition is that anyone can do it who is willing to expend a great deal of time and energy. The material is readily available, and the people are eager for it. The remarks of so many of the lay people who viewed the Exhibition were so exhilarating that we would have considered it worth-while if only one of them had been able to see it.

*Rev. Thomas W. Phelan, S.T.L.*



# BOOK REVIEW

MALRAUX, ANDRÉ

*The Voices of Silence*

New York: Doubleday & Company, Inc.,  
1953. 661 pp., 441 illustrations including  
5 in color. \$25.00.

The subject of *The Voices of Silence* is not merely art criticism but the much wider one of "Man and his Art." Though the book brilliantly expresses the "modern" mind, and though the author brings to his subject the advantages of knowing and loving art, his work is, nevertheless, like a gem marred by a fatal inner flaw. This flaw is the limitation of an atheistic point of view which of necessity renders the conclusions narrow and inadequate.

Once such a serious limitation is kept in mind, there is much in *The Voices of Silence* to be discovered and enjoyed. For if it is false in its general perspective and in its main conclusions, it is mostly true in its rich detail, and it educates the eye in seeing, and enlarges the mind's view with its many comparisons, via the illustrations and the text, of the arts of the world. It should be noted that this is not an "art book." The hundreds of reproductions serve simply as illustrations to points in the text. Most of them are not satisfying as reproductions, and many are merely examples of "bad art."

Malraux sees art as a series of "endless transfigurations," and each gain or originality as a revolt against, or a break with, an originality of the past. That an artist like Gerard Manley Hopkins was able to arrive at much the same conclusion without the violence of ruptures and revolutions is shown by his statement, "The effect of studying masterpieces is to make me admire and do otherwise. So it must be on every original artist to some degree. . . ." Such a remark stresses the positive. The artist *admires* and *does*.

The words "destroy," "rebel," "break,"

"revolt," "rupture," "dissatisfaction," constantly recur in Malraux's work, and the negative tone they convey is peculiarly modern; this is an age of destruction and explosion. It is rather typical of the times to stress acts of revolt as free and admirable, whereas acts of affirmation are steadily ignored. Yet great art, as great work in general, has more in it of action than of reaction. Consequently, other men's works may be considered as sources of inspiration and points of departure, and not necessarily as provocations of violence.

Hopkins may be said to anticipate and express another idea which Malraux states, and returns to, and amplifies as it occurs in different contexts, namely, that art is not imitation, that it creates its own private world, and that the "new subject" of modern art is "the presence of the artist himself upon his canvas." A critic remarked of Hopkins that his "ideal was a poem, a work of art, which was 'beautiful to individuation,' by which he probably meant 'beautiful to the point of bringing out all the complex individuality of the subject, which includes, in effect, the individuality of the artist.'" His great poems beautifully illustrate this.

Many of the great masterpieces of the past center around the figure of Christ. His image is on the walls of the Catacombs, in the great mosaics, in the frescoes of Giotto, in the Crucifixions — Rembrandt's and El Greco's and Grünewald's, and everywhere. He is different, for as subject He is inexhaustible. Art gives to Christ many faces, formed on a human love and made in the image of a human imagination. Each one is the work of some man straining to express, with all the resources of his art and his genius, his vision of the Son of God. And surely there are signs in these masterpieces, in the anguish of a Grünewald painting, or in the blaze and triumph of light in an El Greco picture, that an "after-

math of the Absolute," (as the last section of his book is called) or any number of such temporary aftermaths are foreknown and are already redeemed and overcome with the divine pity and the divine suffering. Malraux admits that the utmost importance attaches to that emotion or that faith which brought into being the masterpiece, and that without genuine belief behind it an African mask loses and so does a Crucifixion. Art, then, gains by faith, and Malraux would seem to regard this service to art as the chief value of faith. Of the great Christian masterpieces he says that they "are still emotive but no longer true." It is clear from such a statement that to know the Christ of art is not necessarily to know the Christ.

Art is not the *summum bonum*. It is not, in itself, the ultimate answer to life, nor the final satisfaction. It is a means, not an end, and can only hint at the "something behind everything" of which almost everyone has at times "fleeting intimations." "To what serves mortal beauty," Hopkins asks, and he answers, "See: it does this: keeps warm/Men's wits to the things that are; what good means. . . ." Thus after looking at a splendid work of art such as El Greco's great painting of Toledo which Malraux calls "the first Christian landscape," one can say with conviction that "The world is charged with the grandeur of God."

Malraux's religion of art has no place in it for the vast, undistinguished multitudes for whom art means little or nothing. Their case is not hopeless, however, even though they cannot appreciate Sumerian sculpture or "the blue of Braque's grapes." Christ had "compassion on the multitude," and it is only Christianity which recognizes in each man, however "unimportant," his eternal value, assuring him that every hair of his head is numbered and which provides for every man the proper means to his end.

Malraux, in his odyssey through the world of art, has sorted out from among men's works many treasures acceptable to

modern taste which, he says, welcomes "all these antagonistic elements." The Christian mind welcomes them also, whether they are golden Mycenaean masks or the great bronze and ivory sculptures of Africa or Rembrandt's lighted figures, or Cézanne's evocative apples, for the comprehensiveness of Christianity is unequalled; it includes in it all that is true. "In our gates are all fruits," says the Bride in the Canticle, "the new and the old . . . have kept for thee."

This book is dated in its strongly "modern" appeal. What is Christian today will be Christian tomorrow; what is modern today will not be modern tomorrow. Art seen as a series of "breaks" and deflections as it moves from style to style, modified by successive freedoms—from hell, from the soul, from God—ends with a disattached and fruitless freedom, a freedom in the void, and which has in it no note of peace, no echo of Dante's great affirmation but only the "discord" and "stridence" which Malraux finds to be typical tones of modern art.

Man is now his own center round which he turns and since he is bound sometimes to discern its emptiness, he may be driven to seek and find again the true Sun which should fill that center.

Malraux finds the life of mankind ever giving rise "to that pregnant disharmony out of which is born, world without end, the conflict between the Scheme of Things and the work of human hands." Yet the very effort, so deeply and essentially human, to impose an order on the confusion of things may dispose the mind to truth; and art is one of the great and most attractive types of order.

The last few pages of *The Voices of Silence* consist of an impassioned paean to "Man the Conqueror," and proclaim that the hand of the great artist is a compelling testimony "to the power and the glory"—not of God, but of MAN. The keynote of the book is sounded in the words "disharmony and conflict." It can hardly be



The art department  
consists of five workshops:  
ceramics, sculpture, weaving,  
drawing and painting,  
and design.  
Shown here is the  
ceramic alcove.



STUDIO  
SAN DAMIANO

Cardinal Stritch College  
Milwaukee, Wisconsin

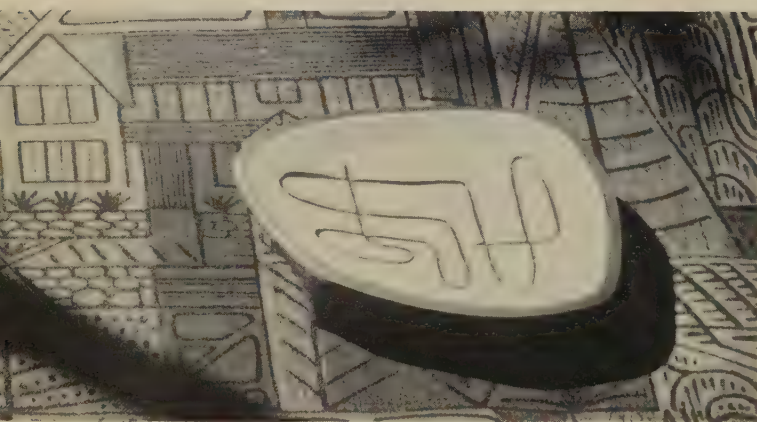


Section of a 9 by 6 foot  
hooked rug  
designed and executed by  
Leone Erskine.

Ceramic sculpture by  
Mrs. Schmelzer.



1954 calendar  
designed for  
American Crayon Comp.  
by Mildred Tryba.



Pottery and  
three color silk screen print  
by Jo Lemieux.

"Housetops"  
collage by  
Tess Wilmot





herwise, since the concept of love which is the supreme catalyst as well as the first and the greatest commandment, is lacking from this work. Art is not, as Malraux sees

it, "a revolt against man's fate;" it is a revelation of the divine Love through the works of men.

*Dorothy Donnelly*

## STUDENT SECTION

One of our Catholic institutions rustling with artistic and liturgical vitality is Cardinal Stritch College of Milwaukee. Many of our readers may be familiar with the varied types of work carried on in this studio, and especially with the achievements of Sister Thomasita, head of the art department, whose sculpture is known throughout the country. The student work shown in this issue gives us a closer insight into the development of young Catholic artists in the art department of the college, Studio San Damiano.

Here the student is encouraged to "discover a mode of expression uniquely his own." To make this possible, he is placed in the atmosphere of a living artistic tradition. Work is in progress as he enters the studio: ceramics, weaving, wood carving, stained glass, jewelry, textile designing—all are taking form, not as an assignment, but as a part of the Catholic life that vitalizes the art department.

Living and working in the spirit of the Church—through the liturgy—the students discover a need of many objects for home, office, place of business and church, all included in the full life of the true Catholic. In order to fulfill these needs, each student finds himself having to invent and to adopt suitable solutions to these problems. His personal imagination is thus set to work and it develops best in the simple natural situation of having to plan or design these things as well as he is able. Finally, he develops both patience and proficiency by actually executing his own plans or designs accurately and skillfully. Sound technical training stresses perfection of skills; logical handling of ideas and materials stresses the relationship between right thinking and right making.

Personal integrity is the key to real success in the arts. The student who has a definite purpose in making a particular object, a clear idea of how it will best fulfill its purpose and an understanding of the particular material he is using—that student develops a clear-cut way of working and impresses on the object he is making a strong and expressive character.

Cardinal Stritch is a liberal arts college, hence there are varied requirements so that the art student can acquire a rich background and a solid foundation in related subjects. The art department provides facilities not only for students interested in art as a profession, but for those who need art as a supplement to their special fields or who recognize the place of the arts in a liberal education. The work done by the students of this art department is stimulating, challenging, and worthy of closer investigation both by students and professors.

Studio San Damiano also brings the love of art into the home. It has become the workshop of many a housewife and mother of a family whose hidden creative talent has developed in making ceramics, silk screen and block printed textiles, woven pieces, stained glass or mobiles—all of which are used personally, in the home, or as gifts for friends.

Children are provided for in a Saturday class. The imagination, spontaneity and design of the "works of art" produced by the children make the older artists envious.

Looking at the physical set-up of San Damiano, we find that until six years ago, art classes were conducted in makeshift studios. With a growing interest in the arts, however, the need for adequate studios was quite evident and permission was given to

renovate, re-construct, and equip the top floor of Rosary Hall for studio purposes. The result was gratifying. The department now consists of five workshops—ceramics, sculpture, weaving, drawing and painting, and design—besides a lobby, a stairwell gallery and exhibit hall, and a sketching deck.

The Studio has for its motto the words of our Lord to St. Francis: "Rebuild my church which has fallen into ruins." In an effort to follow its patron and motto, the Studio accepts commissions for work in

homes, schools and churches. Student apprentices are thus given a wide range of experience in large and small scale production of a true, contemporary religious art.

Emphasis is placed upon the creative aspect of art, and, directed by sound philosophical thought, the Studio aims to promote a true artistic vision as expressed by a living language. It encourages the Christian to express the truths of his faith in contemporary language, and to combine the modern vision with the Christian substance.

## DEVELOPING PERSONAL INTEGRITY THROUGH ART

*"We could save the world through a right concept of art," said Miss Gans when she presented this paper at our National Convention at Newton in November, 1953.*

*By Roma Gans*

Today I want to discuss with you the development of personal integrity through art, but emphasize this development in children, because it is as a man grows in his early years that he sets down the roots for later life as an honest, God-visionsed artist.

I'd like to start by indicating that I am all too aware of the problems of teaching the younger children in these days, in *any* kind of school. We are so crowded; we have so little time; there is far too little material of any kind; and too little money to buy the material. And yet, in our Catholic schools—where we are often more crowded and poorer—we have a true richness, a fundamental richness that we must never disregard.

Ours is, first of all, that richness which comes from what the psychiatrists call *introjection*. A child learns much by a process similar to osmosis. Knowledge seeps in. In a Catholic school, e.g., he finds people offering prayers of requests or petitions. Around him are people who give

thanks to God, who have implicit faith in an overarching Divine Spirit. Even before he has the language to repeat this or to report it, he feels it. The psychiatrists call this introjection. It's a blessing to live among good people in a good home and in a good school. They are a tremendous influence upon the child. Take for example the two-year-old, who had already heard his mother say that God sees him, that, no matter what he did, God sees him; God sees everything; God knows everything. To this two-year-old, this was beginning to mean something; though just what it meant, his mother didn't know until one day, as he sat building his blocks, he put up the highest tower he could possibly build. He was breathless. He stood off. He was awed and said to his mother, "Look!" His mother looked. She said, "That's tremendous!" He said, "And God sees it."

You see, already this child had the notion that we don't live alone; we are always with Him. So, as a young architect applying his art, he immediately felt, "And God sees this." And he felt, "This was worthy of me as an attempt to create, so



by God could see." He couldn't put it in these words. But there was something in his action that conveyed it to his mother; he sensed it, for she was deeply impressed and she reported this story.

Actually what was this child reflecting? He was reflecting that he was living in a home where the introjection brought in the quality, "I'm not alone. I'm working and living my life for my God." Now, the Catholic schools, even with crowded classrooms and poverty, have another richness — and that is, that we operate from the inside out. All of life matters. Everything is important. Unfortunately, during the depression years, it was sickening to realize how many schools throughout the country put what they called "fads and frills," the art class being a fad and a frill. I was glad to notice that in many of the parochial schools, no matter how poor they were, art was not referred to as a fad or a frill.

It is natural, I think, for a Catholic to have a sense of vocation in life and see that, when a mother at home is doing the housework, she can live an important spiritual life; that all the menial chores take on added meaning — a significant, different kind of meaning — because we offer up our work. So, a child in a Catholic school can find it natural to do everything with a special meaning. Art, to him, is not a trick. It's not the added gadget if you have money. Art is simply a way to work, to work perfectly, to communicate ourselves to others, to be more worthy members in the vineyard.

This, then, is a second great richness of the Catholic school. The third, of course, is the inspiration that comes from growing up as a child, understanding what it means to be a Catholic. What exalted concepts, what a breadth of history, what exciting experiences a child has — growing older and finding out more and more about his faith! How often we see — and you have evidences of these all around you in the exhibitions on the walls in this building — children's drawings reflecting the great

themes, the ideas, the way the young artists look at the world.

I was impressed with something that I saw in a Day Care Center, where the teacher, though she is not a Catholic, is a person who guides the children with what I think is an extremely spiritual sense of their personal dignity. This youngster (not quite five), was drawing a picture on the largest piece of paper she could find. Here was a spectacular mass of blue which she had swept in with majestic vigor. Then she waited. She said, "It isn't dry yet." Now this little child is four-and-a-half, mind you. "I have to wait for it to dry," she said. "I have an idea." After a brief pause, she started and painted in what seemed to be a small yellow sun, and then a larger yellow piece with rays coming out. She said to the teacher, "This is my sun; and this is God's sun."

Now, at four-and-a-half, what was she doing? Demonstrating again what she had taken in, in her own way of feeling and thinking. The teacher said to me afterwards, "I was awed." Children do awe us; they re-inspire us when they learn how to communicate truly great thinking and feeling.

Now, of course, if the teacher had said, "Well, you *never* see two suns!" she would have destroyed, or would have attempted to destroy something precious, something invaluable: the child's own integrity and her deep sense of symbolism and faith. Probably, already at that age, the child was too strong to have anything destroyed. But, fortunately, our teachers are learning that there are times when you do not touch, when you stand — as this teacher did in the presence of this child's idea — and you, too, are awed.

And, lastly, in the Catholic school we have the inestimable advantage of growing up in a faith full of symbols. At what an early age a Catholic child learns what the cross means! All around us are symbols — the tree of life, the true vine, the dove, the rainbow and the gentle dew, the lamb,

the royal lion, the fish, the eagle. Even the rabbit — so commercialized at Easter — is a symbol of the Resurrection, for he leaps from his burrow, agile as Christ rising from the tomb; and the commercialized Christmas tree goes back to St. Boniface, the apostle of Germany who cut down the Druids' oak to disprove its magical powers, but who preserved the tree of life symbolism by substituting the ever green pine. And then, too, think of the sacramentals of Catholic life — water and wine, wheat and oil, wax, palms, fire, smoke, ashes! I mention all these — and there are so many others — to show what a natural climate for art is the Catholic climate. It's not surprising to find the history of Western art filled with Catholic achievement.

Now, as Catholics, we are also aware that a child can grow and be guided in many directions. There was a time when it was thought a child might be born with all of his growth inside him, as it were, and he was bent to go this way. These last years have given us so much encouragement for the guidance of a child in good directions. Now we are realizing more and more how true it is that we can guide him rightly or wrongly.

For example, it is possible to guide a child wrongly, by having him deny his own dignity while asking him to copy, as if he had no inner soul, as if he is not to feel his conscience, to test out his free will, to check it and come out with the judgment, "*This is right.*" It is possible instead, to use a form of "brain washing." "Here it is; you be like me. Do this the way I do. Seal off your own personal integrity and you'll get an A."

Once I saw a lesson illustrating this point — a tragic lesson — and I saw a youngster, six-and-a-half, so strong, that the lesson didn't "take" on her. It was in a school where an art teacher came in for thirty minutes — and may I say, I have reservations about this hit-and-run relationship between the art teacher and the children!

It happened to be Easter time, and here was this poor teacher with thousands of children. To get all the paper and the pan out, and do everything in this thirty minute period — no doubt this poor woman was driven to distraction! She came into the classroom and said to the youngsters, "What holiday are we about to have?" One youngster immediately said, "Easter," and another one said, "Thanksgiving." You know at six-and-a-half it's hard to keep the sequence of these holidays in order! By this time, the art teacher had probably met four or five groups already and was rather weary. She said, "No, Easter is right," so the youngster said, "Easter," and another said, "I knew it was Easter." The teacher ended the discussion by saying: "Now let's stop all this talking and get busy. You all have your paper out?" They all did. The teacher had paper as well as her order ready. "On Tuesday morning at half past ten when I come in the room, be sure that you're ready." It has to be a hit-and-run affair because the art teacher can't wait for them to get ready. A youngster might even say, "I don't want to do any work with crayons! I have some new paints." No; we all have to do the same thing the *same* way; at least this was the order in this school under this art supervisor.

Having assured herself that all was in readiness, she went to the board and quickly sketched a rabbit, and said to the youngsters, "What *is* this?" "It's a rabbit." "All right," she said. Now this was the model they were to draw. She said, "Use your brown crayon." They used brown. Then she went to the board and made a few quick marks. "What's that?" "Grass." "All right, use your green crayon — grass — so there." They all used green. In the meantime, there was a youngster whom I was watching. She was a nimble little girl who took one look at the board and got busy about things. She had the rabbit finished; she had grass and a few eggs near the rabbit. She got busy with her colorful



cyon work and made more eggs—a border of eggs all around the page. She was quite pleased—and she did it so rapidly! She had to do so, because, while the others were merely sketching in rabbits and grass, she was going to do something with all this color she had before her, and she *did*! The supervisor then went around. "That's a nice rabbit, Raymond. That's fine, just like mine." So to all the children, "Just fine." Not a thought about the child's feelings. When she came to *this* youngster, she said, "What have *you* done? You haven't followed the instructions." The child answered, "No, but I like it."

To me, the strength of this child was wonderful—even in a situation where she was asked to "Skip yourself! Just become part of the machine! Produce!" What did the other children do with their rabbits? All of them just passed them in to the teacher, all except one—the courageous one. She wanted to take hers home because for her it had some meaning.

This little girl was one of the youngest in the second grade and her teacher commented, "I am interested in her—she's always like that; she's an extremely honest child." I asked the teacher, "How long has this art class been going on?" She said, "Oh, it's always been like this." Such a situation! Among thirty children there is only one spirit strong enough to say, "This I like." And even this youngster had to give a little bit.

So, we may guide children wrongly and destroy their personal integrity. Or, on the other hand, we may guide them to where they *do* respond, to where they say, "This I can honor." Then, we see them growing up, showing their feelings, their honest insight and preferences. We see it in a child's choice of colors, his respect for things, his general attitude and tone; in how he listens, how he looks, how he feels—all of this is evidence of the growth of the artist. He begins to create in building; he begins to paint; he begins to draw; he begins to use words more tellingly; his

very language is beginning to show the artist in him. The honest child, reacting to his world, internalizing and then expressing it, includes in his Catholic life all that he begins to feel and to know and to love.

For children who are misguided, the result may be the opposite. Impoverishment of ideas may come from being sealed off from creating and being obliged to bend efforts to imitation. "Don't think! I'll tell you how to think." This may destroy the integrity of the growing child's personality. However, we can encourage children; we can urge them to think for themselves. As a matter of fact, we don't even have to urge them; they do this naturally, if they grow up properly.

This growth of the creative faculty relates children to others and to the creations of others. They become respectful and appreciative. I once saw a perfectly beautiful thing happen at Corpus Christi School. A new picture was out in the hall—a picture of the Madonna—done by a fifth grade child. It was a noble picture. I happened to be taking a youngster into the school from the street—actually I was taking him out of the hands of a policeman. "I think I know this boy," I had said. "He looks so familiar." It turned out I did not know him. But he had told me he went to Corpus Christi School, so I said, "Let's go up and see Sister Richardine then." He came, a little unwillingly; I had a feeling that he probably didn't belong there, but he was a youngster in distress, a ten-year-old.

We walked up to the second floor. And there was this beautiful picture! Until then, I hadn't seen it and I exclaimed, "Oh, this picture is new; I haven't seen it before." He stopped and he said to me, "Did a kid do that?" I said, "Yes, I'm sure somebody in the school did this." He had his cap on, and he immediately took it off. He said, "Gee, that's wonderful!"

We went on to Sister Richardine's office. I said, "Sister, do you know this boy?" No, she didn't—so I knew he didn't belong

there, and I immediately changed my statement to, "I think he would like to come here." Sister Richardine said, "Where do you live, son?" He mentioned where he lived, and she said that it was quite far away. He said, "I would like to go to this school. Do all of the kids paint like that?"

Now, here was a youngster who was apprehended because he was stealing things from the grocery — a child out of school, of school age. Goodness knows what sordid experiences he had already had, yet there was something in that great soul-stirring painting that reached out to him. And think of how much it did! He'd like to come to this school! Respect for others' work is essential. We must encourage the development of these feelings for the other person in a world in which we hope ultimately to achieve peace.

The third point which we notice as a result of children's growth in integrity, is the sensitiveness they show in relationship to the adults who guide them — and how imperative it is that we assume the responsibility of being sensitive guides! (I know how difficult that is, when we have so many children and so little time!) We need to be aware of the fact that children want our assistance when they ask for it, and that they reject it when they don't need it. How difficult it is to know exactly when aid is aid and when aid is imposition!

We also know how children resent having something which they feel is right, tampered with. Some of you who are here today may have heard me tell the story of a child who had never before been satisfied with his work in the art class. At last he had done the impossible thing. He had painted, to his satisfaction, a turkey, and the teacher had said to him, "Why, Charles, this is the best thing you've ever done." He thought so too, and he said, "Will you hang it up in the exhibition?" There was to be an exhibition at Parents' Night. The teacher said, "Oh, it certainly must go in the exhibition."

Then Charles, whose parents had never

come to the exhibition, probably because he had always discouraged them from coming, started to urge them to come. "My parents are going to be up; you'd better go. His parents came. He, too, was with them even though it was against the school rule for children to be out at night. He wanted so much to see how his parents would react to his great creation. But when he came and stood in front of his picture, he was horrified and cried, "She spoiled it!"

The teacher evidently had felt that there was too much space around the turkey (Did any of you ever hear the instruction to children to fill up all the spaces?) Apparently, the teacher felt this, so she had painted little turkeys in as background. To Charles, his work was simply ruined. The parents could feel it. Any one who knew him could feel it. Any one could feel it.

Why do we do such things? I once was in a school, where the third grade teacher said she was always a wreck after the exhibition, because it took her so long to patch things up to make them fit to show.

I think exhibitions must be carefully studied in our schools, so that we do not display to children our own loss of integrity. Their work is *their* creation.

We might even go farther and ask them how they wish us to present their work. And how careful are good teachers to honor a child's wish when he says "Don't show this," or "Don't show this yet," or, "I'm not sure that I want other people to see it." Everyone wishes to present himself in a way in which he feels right. We honor that wish in grown ups. We must also honor that wish in a child.

Children, too, must grow in this process to be able to say, "This is not quite right," or "This is the ability I do not yet have. I am not yet adequate." Unfortunately instead of learning this, too many get the notion that if you feel inadequacy you can go out and buy the patch that makes it all right. That's what so much of our commercial life is like.

Children learn also to evaluate their



on growth. A youngster of eight said, "I never used to like my trees but now I do; I can now make trees I like." A child who has worked sincerely can learn to say, "This is like; it shows what I mean."

So, in summary, teaching of art in a way which is respectful of the growth of the child as an honest, God-living creature, can help him to achieve integrity. A child who grows in personal integrity learns to relate everything he does within the larger spirit-

ual frame of our earthly life as seen in the light of our eternal life. He learns it, he feels it, and he grows. His entire life is influenced by this sense of integrity. Fundamental to what happens in high school and college is this wonderful growth and development of integrity on the part of children in the home in their earliest years, and in the later years in the elementary schools. I'm sure such guidance will make a great contribution to their total citizenship in the future years.

## MAN'S DIGNITY AND LABOR

*In their statement, "The Dignity of Man," issued November 22, 1953, the Bishops of the United States, conscious of the growing depersonalization of man, reaffirm man's essential dignity and reassert the rights which flow from it. The following is an excerpt from this noteworthy statement.*

It is only in the light of the spiritual worth of man that the dignity and importance of labor become evident. Labor is not something detached from the rest of life. Economically, it is bound up with capital as a co-partner in production. Socially, it is bound up with leisure as an avenue to cultural enrichment. Spiritually, it is bound up with the soul's development and with salvation. The worker is not a hand, as individualistic capitalism contends; not a stomach to be fed by commissars, as Communism thinks; but a person who through his labor establishes three relations: with God, with his neighbor, and with the whole natural world.

First of all, work unites us to God not only by its ascetic character and through the discipline it imposes on man by subjugating his lower passions to order and reason, but principally because, through the intention of the worker, the material universe is brought back again to God.

Second, labor is also the bond uniting man to man, a kind of school of social service, a base of human solidarity, a testimonial to man's insufficiency without his neighbor. In working with others, man ratifies his social dependence and performs an act of natural charity, because he helps create utility for others and thus promotes the happiness of his fellow men. The Catholic view, it will be noted, here adds that labor must always be used, not to dissociate ourselves from our neighbor, but to unite us with him. The greater the material advancement of any country, therefore, the more energetic should be its spirit of neighborliness.

Finally, work unites us with nature. It does this by enabling us to share in the creative work of God and by making each of us, in the language of St. Paul, "a helper of God." God, the supreme Artist, has communicated artistic causality to men, so that they can now make things and shape events to the image and likeness of their own ideas. The marriage of man's intelligence and will with the material world and the natural forces with which he is surrounded becomes a fruitful union, and from them is generated a culture.



# QUARTERLY FOR HANDWEAVERS

Edited by EILEEN NIEMEIER  
Loveland, Ohio: Happy Acres Studio

There are ancient songs which women used to sing at their spinning and weaving since time immemorial, because while the hands, habituated to familiar motions, are busy, the mind can be soaring off on something quite different. The first issue of weaving directions from the Happy Acres Studio, dated June 1953, sets forth the craftsman's purpose of doing and making, with attention to this dual occupation: not with the labor of the hands alone, but with the accompanying meditation, of reaffirming "both in principle and practice the right order of what God made good in the beginning, the common human ability both to conceive and to make beautiful things for everyday use . . . not so much at the loom as at the altar, and not so much in the weaving room as in the heart."

Weaving and spinning and pottery are certainly suggestive of the past, because they are the crafts which have changed least since remote antiquity, their method being founded on the nature of the material. Thoughts about this give a feeling of kinship with how many millions of women who have employed the same motions! The more the work approaches monotony, the less demand upon our thought, so that hand, mind and heart can lift each other up. I wish that someone would write some little weaving-prayers in all simplicity, to go along with the thump of the loom.

The *Quarterly* gives as the four major elements of weaving, the yarn, the weave, the function of the finished piece, and the color. The fiber characteristics of different

threads are discussed. For liturgical purposes linen is the preeminent requisite; but for household purposes there are many more, and it is interesting to know that ramie is now listed. This fiber, new in commerce, has been held up for a long time because of technical difficulties in adapting it to machinery, but it seems to have everything.

Several projects are proposed with clear instructions helped out by actual samples of the woven cloth, which should be very helpful. The projects given so far are materials for an apron, bag, fabrics woven in named designs, and a home-altar cloth. In following issues there is further discussion of the apostolate of Christian culture which is applicable to all labor "through providing an opportunity of experience more than an intellectual theory," and this is important. Instead of philosophizing vaguely about the general proposition, the hands are put to work on the actual material, and one learns by doing, which is the best way to stimulate thought. Anyone within reach of Adams Road in Loveland is offered courses of lessons in groups or individually; information about the fees is given, and looms and equipment can be purchased through the Studio. There are notes on Studio news, exhibitions, and other minutiae of the craft calculated to keep up interest.

The issues of the *Quarterly* average about 10 pages, neatly bound in gray paper. It would help very much if they were numbered and dated for subsequent use by the student who wishes to keep a complete file, and it would be more workmanlike to number the pages.

*Martha Genung Stearns*

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THE COURSE OF STUDY IN ART for elementary schools, prepared by members of the Catholic Art Association for the New York State Curriculum Committee, is now completed. It will be available July 1, 1954, and may be purchased from: The Holling Press, Inc., 501 Washington St., Buffalo 3, N. Y.



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